

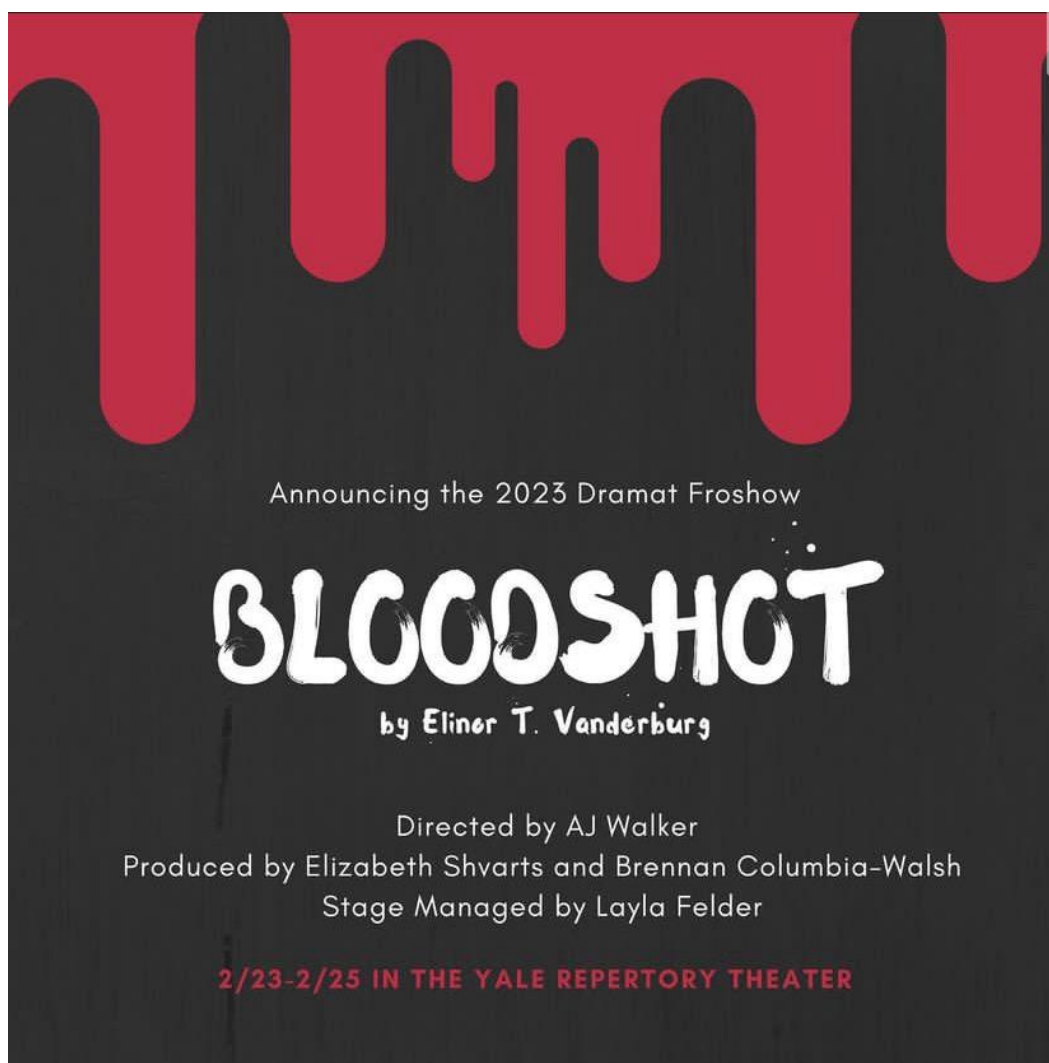
The 2022-2023 FroShow
BLOODSHOT by Elinor T. Vanderburg
Audition and Callback Information Packet

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WELCOME

Hello everyone and welcome to *BLOODSHOT*, the Dramat's 2022-2023 FroShow!! We know what you're probably thinking: "What is a FroShow?" The FroShow is one of the six shows that the Yale Dramatic Association (Dramat) produces each season. With the help of the Dramat executive board, the FroShow is produced, designed, and performed entirely by first-years. It is a great way for first-years to both get involved with theater at Yale and to meet new people through the process of creating a show. Whether you're a die-hard theater kid or you've never set foot in a theater in your life, the FroShow is for you! There is no experience required to participate in the FroShow as a member of the cast or crew, and all are encouraged to join in on the fun! Sounds interesting? Read the rest of this packet to find out more about this year's FroShow team, the show, and how you can get involved!

- *BLOODSHOT* Team <3



MEET THE TEAM

Co-Producer: Elizabeth Shvarts (she/they)

Elizabeth Shvarts is a first-year hailing from Pauli Murray (go Limurs)! A prospective Ethics, Politics & Economics major (but not in the finance bro way), Elizabeth is an ardent theater maker/creator! In addition to serving as Co-Producer for *BLOODSHOT*, Elizabeth appeared as Harry Styles in *Our Bodies*, and will play Roy Cohn in *Angels in America: Perestroika*. Balancing artistry with advocacy, she is also passionate about fostering mental health/educational equity (very much not in the finance bro way) and is part of the YCC Health/Accessibility and Dining team. When they're not Liz Manuel Miranding, Elizabeth can be found writing plays/poems/songs/Notes app manifestos, curating Spotify playlists, hanging out on Old Campus/New Campus, and noodling on the piano :)))



Contact Information: liz.shvarts@yale.edu; (718)354-6700

Co-Producer: Brennan Columbia-Walsh (he/him)

Brennan Columbia-Walsh is a first-year in Trumbull College from New Jersey planning to double major in Ethics, Politics, & Economics and Theatre & Performance Studies. As a playwright, director, actor, and producer, Brennan has spent nearly a decade experiencing and loving every phase of the theatrical process. Brennan's plays have been produced across New Jersey, and he's been fortunate enough to act in a diverse range of comedies and dramas, including the Dramat's *The Government Inspector* and Yale's upcoming *Angels in America: Millennium Approaches* and *Phaedo*. When he's not tucked away in a black box, he can be found playing club basketball, rambling on in philosophical debates, or writing a play for that very black box. Brennan is incredibly excited to co-produce *BLOODSHOT* and is thrilled to work alongside first-year artists!



Contact Information: brennan.columbia-walsh@yale.edu; (973)747-7660

Director: AJ Walker (he/him)

AJ Walker is a freshman in Berkeley College (BK Love, BK Respect!) who is (cautiously) planning on double majoring in English and Theater Studies. Although he swears he isn't a theater kid (I'm not!), he grew up in the theater as a performer first before taking on roles as a stage manager, technical director, playwright, and director. This past fall, AJ performed in the ensemble of the Dramat's production of *RENT*, and he is thrilled to be working with the Dramat again to direct this year's FroShow! When he is not in the theater (is he ever not in the theater?), he can be found making new Spotify playlists that he will likely never listen to, rewatching *Glee* (red flag, I know), or drafting a new play. AJ is also a proud New Yorker—which he has definitely made a personality trait—and a lover of all things camp (not the place, but the state of being <3).



Contact Information: aj.walker@yale.edu; (646)630-3446

Stage-Manager & Dramaturg: Layla Felder (she/they)

Layla Felder is a freshman in Ezra Stiles College (GFM!) who is planning on majoring in Theater (possibly also Film). Layla has been acting since age 8 mostly in the world of film/TV, but here at Yale they have been diving into the world of theater! Their credits include Lighting Designer for the Opera Theater at Yale College's *Cendrillon*, the role of Abbie in the play *Our Bodies*, and now Stage Manager and Dramaturg for *BLOODSHOT*! When Layla isn't holed up in a residential college theater space you can find them watching Bette Davis movies, listening to a horror fiction podcast, or doing whatever the equivalent of doodling is but for writing. They cannot wait to get started working on this show!



Contact Information: layla.felder@yale.edu; (646)943-2966

ABOUT THE SHOW

Synopsis:

The clock has just struck midnight on New Year's Day, and the citizens of The City are tired. Tired of endless bloodshed, tired of high-end penthouse parties, and tired because, for the past three years, none of them have slept. A thrilling psychocaper that pits the deprived against the depraved, *BLOODSHOT* invites audiences to venture through the hotbed of human meltdown and beyond. As the citizens of The City struggle to cope with sleepless nights, psychological collapse, and a viciously unreliable narrator, this mysterious dark comedy cynically examines class division, the human psyche, and the hardships of everyday life that keep us up at night.

You can read a preview of the script [here!](#)

A Note from the Playwright: “This is not a yawning sleeplessness: The prevailing mode in this world is physical, emotional, spiritual, and temporal weariness. You’ve been there, and how fortunate you are that you can escape it every once in a while when you slip away to dreamland.”

A Note from the Director: At its core, *BLOODSHOT* is a show about the daily pressures we all face. Pressure to constantly work hard without rest because productivity is strength. Pressure to conceal our negative feelings because emotions are weakness. As Yale students, these pressures are all around us. And yet, they are rarely addressed. Instead, we plaster on a smile as we load up our schedules with the hardest classes and take on one too many extracurriculars in order to prove that we belong here. But although it can be hard to believe at times, we are all here for a reason, and it is the acknowledgment of this fact that will help us all feel more at home in this space. Through the process of bringing this show to life, I hope we can all come together and learn to prioritize our wellbeing, protect our peace, and give ourselves grace. Otherwise, we might literally end up drowning in our sorrows and working ourselves to death.

A Note on Dark-Comedies: *BLOODSHOT* is categorized as a dark-comedy and as such, many grim and morbid moments throughout the play are meant to be played for laughs. Although the subject matter can at times be very heavy, we look forward to finding and handling the humor in this piece with care, giving space to the cast and crew to process the dark material while also having fun with the staging of the show.

Content Warnings: This play includes depictions of and allusions to violence, self-harm, and death as well as sexual language and content.

CHARACTER DESCRIPTIONS

KEY:

High Commitment

Medium Commitment

Low Commitment

A Note About Commitment: The various commitment levels for the characters in this show are not indicative of any character hierarchies present within the play. All actors will be used to help bring The City to life in various ways through stylized movement, dance, staging, etc. While low commitment roles will not be called for every rehearsal, their presence will still be required frequently in order to help us build the world of the play. Actors with high commitment roles can expect to be called for nearly all rehearsals.

RJ REAVER: Coroner, 30s-50s, Black

RJ Reaver is a coroner whose work may finally be catching up to him. Many years of being exposed to gruesome crime scenes and late nights in the morgue have led him to compartmentalize and ignore his emotions. He tends to be quiet and reserved and often doesn't speak up for himself.

Note: Due to the nature of RJ's job and his past trauma, this role features scenes of high emotion. Additionally, this role involves a moment that alludes to sexual self-touching as well as various allusions to self-harm—including one direct depiction of self-harm. These moments will be staged to the actor's comfort, and there will be no graphic depictions of self-harm during the production. There is also one scene in which RJ has a gun pointed at him. We will have multiple conversations surrounding the handling of the prop gun throughout the rehearsal process.

NARRATOR: Same-ish age as Reaver, Black

The Narrator serves as a direct intermediary between the world of the show and the world of the audience. While he aligns himself with RJ at the beginning of the play and expresses RJ's inner thoughts and feelings, he begins to feel "tethered" as the show progresses and takes on an identity of his own.

Note: There is a scene where the Narrator brandishes a gun. We will have multiple conversations surrounding the handling of the prop gun throughout the rehearsal process.

BAILEY SUNSHINE: Radio Host, Timeless, Black

Bailey Sunshine is the host of a radio show called *Sunshine After Dark* where she gets real about life, and talks to listeners about their problems. She's kind-hearted and empathetic, calm and a genuinely

good person, but she can also be very blunt when it comes to the tough problems that life throws our way.

Note: This role includes graphic sexual language as well as conversations about self-harm and death.

DETECTIVE BELLA MARJORIE: TCPD, 30s-50s, Black

Detective Bella Marjorie is a dedicated member of “The City Police Department” and has worked alongside RJ for 6 and a half years. Over the years, she has become desensitized to life’s horrors, and she often approaches each case without much emotion. She feels a strong attachment to RJ and is one of the few people to regularly check in with him.

JULIANNE MAYERSON: Self-Help Author, 50s

Julianne Mayerson is “an heiress turned motivational speaker” whose bestselling book is taking the world by storm. She is a proud member of the one percent.

RON ROLAND, THE MATTRESS BARON: 60s

Ron Roland is the owner of the only mattress store in The City. He is committed to his bit as a mattress salesman despite the fact that no one has slept in three years.

VICTOR PISTACHIO: Forever young

Victor Pistachio is a businessman who “built his fortune on cosmetic injections.” He often hides his emotions behind his money and his penthouse apartment where he throws parties for other one-percenters. Internally, he is learning to cope with his negative feelings.

JAMES/THE NAKED MAN: 20s

James is a young college student who calls into *Sunshine After Dark* after experiencing feelings of depression. His emotional openness has earned him the label of “sensitive.” The Naked Man, on the other hand, is free from sadness and more erratic.

Note: This role includes discussions and depictions of self-harm. These moments will be staged to the actor’s comfort, and there will be no graphic depictions of self-harm during the production.

RON ROLAND THE SECOND: 30s

The son of Ron Roland, the Mattress Baron, Ron Roland the Second is the heir to the Mattress Baron estate. He rejects his father’s business model, arguing that “society is only productive when it’s wide awake.”

DR. CONEY: 100, or maybe 44

Dr. Coney is an employee at the Ward, a “monstrously dreary place” where they run sleep experiments on The City’s “derelicts.” Dr. Coney is described as “a shadow of a human being: gray, translucent features. Reeks of formaldehyde.” They are excited—perhaps a bit too excited—to witness the horrors of the Ward.

BARTENDER as well as various DENIZENS, REVELERS, CORPSES, MOURNERS, STUDIO CREWS, ANGELS, and PATRONS

WHAT TO EXPECT FROM THE REHEARSAL PROCESS

The FroShow is designed to be a fun and exciting experience for all first-years who are interested in getting involved in theater at Yale, and we intend to make this process as enjoyable as possible.

Rehearsals will be dedicated not only to bringing this show to life but also to getting to know one another and creating a strong ensemble. We ask that all actors be open and willing to participate in group activities that will help us with the world-building of our show, and we encourage actors to bring their own ideas to the table and make bold choices. Through frequent collaboration with both the production team and other cast members, we hope that actors will walk away from this experience feeling as though the show that we create together truly belongs to us all.

Due to the nature of the FroShow and the short amount of time we have to put this show together, actors should expect to rehearse for at least 6-8 hours a week during the first three weeks of the rehearsal process with weekly hours for all cast members increasing to 12-14 hours a week around the fourth week of rehearsals. (Actors in medium or high commitment roles can expect to be called for more hours during the first three weeks). We will be staging this show rather quickly, and once a scene has been blocked (or staged), actors will be expected to have it memorized for the next time we return to the scene. We will give clear and frequent reminders about when actors should be off-book, and we will also hold memorization office hours in order to assist actors when it comes to learning their lines.

Finally, the FroShow should be welcoming and accessible to ALL first-years. As such, we are committed to holding rehearsals in accessible spaces and will always respect the access needs of any and all members of the team. Additionally, we want to ensure that we create a comforting space for rehearsals by discussing with the actors what they need in order to feel like they can do their best work, having scheduled off-days every week so that the team can rest, having snacks at rehearsals that accommodate dietary restrictions, and letting actors know that they—as people—come before the show. In creating a comfortable rehearsal space, we are also committed to respecting the identities of each and every member of the cast and crew. Discriminatory language, inappropriate comments, and bullying of any kind will NOT be tolerated. We are here to create a show and have fun, yes, but we are also here to take care of and support one another.

REHEARSAL TIMELINE

- January 16, 2023 - January 21, 2023
 - First readthrough, initial ensemble building, and some blocking
- January 22, 2023 - February 8, 2023
 - Blocking rehearsals and more ensemble building
- February 9, 2023 - February 17, 2023
 - Stumble throughs, fixes, full runs
 - **Note: We cannot accept any non-emergency conflicts after February 12, 2023**
- February 18, 2023 - February 21, 2023
 - Residency begins in the Yale Repertory Theater, load-in, tech rehearsals
- February 22, 2023
 - Final tech and final dress rehearsals
- February 23, 2023 - February 25, 2023
 - Performances!!!
- February 25, 2023
 - Last performance and strike!

AUDITION TIMELINE

- Audition Information Session
 - Friday, December 2 @ 4-5pm; WLH 014
- Auditions
 - Monday, December 5 @ 6-11pm; Phelps Hall
 - Tuesday, December 6 @ 4-6pm; @ 7-11 pm; Phelps Hall
 - Self Tapes due by Wednesday, December 7 @ 12pm (via email to froshow@yaledramat.org)
- Callback Notifications
 - Wednesday, December 7 by 10:00pm (via email)
- Callbacks
 - Thursday, December 8 @ 5-8pm; Phelps Hall
 - Friday, December 9 @ 6-10pm; Phelps Hall
- Casting Day
 - Sunday, December 11 beginning @ 12pm

AUDITION INFORMATION

Audition Info Session:

The *BLOODSHOT* Team will be holding an audition info session on Friday, December 2, 2022 from 4-5pm in WLH 014. Attendance at this info session is not mandatory and will have absolutely no bearing on casting. The info session is simply an opportunity to meet our team and get to know more about the show before auditions begin. Feel free to drop in at any time during this time and our team will be available to answer any questions. You can also direct any questions you may have to our team at the email addresses provided above.

Auditions:

If you are interested in auditioning for *BLOODSHOT*, (1) SLAY! we are so glad to have you!! and (2) please fill out this [audition form](#) (which can also be found on our [YCA page](#)). Auditions for *BLOODSHOT* will begin on Monday, December 5, 2022 at 6pm and will take place in Phelps Hall. For your initial audition, we will ask you to choose one of the monologues included below to perform for our team. You are welcome and encouraged to audition with whichever monologue speaks to you most, regardless of the role(s) for which you are auditioning and regardless of the racial, ethnic, or gender identity of the character whose monologue you perform. In other words, you should choose the monologue that you believe will best display your acting abilities! Memorization is not required, nor is it expected! We will be providing hard copies of each monologue at your audition. You can sign up for a 10-minute audition on our [YCA page](#).

If you are unable to attend auditions in person, you also have the option to submit a self-tape. For the self-tape, we ask that you briefly introduce yourself (name, pronouns (if comfortable), and residential college) and perform one of the monologues below. You can email your self-tape to froshow@yaledramat.org by Wednesday, December 7 @ 12pm.

Callbacks:

Callbacks will take place on Thursday, December 8, 2022 and Friday, December 9, 2022. If you receive a callback, you will be notified by 10:00pm on Wednesday, December 7, 2022. We understand that this is a quick turnaround, but we ask that you keep at least one of these days open so that we can schedule you for a callback if needed. If you have any conflicts with the callback dates, please let us know on the audition form and we will do our best to find an alternative. During callbacks, you will be asked to perform one or more scenes from the show alongside fellow auditionees. This is an opportunity for us to see how you interact and engage with others, so just have fun with the scenes and feel free to play off of your scene partner. The particular sides for the callbacks will be sent in your callback email—again, these scenes need not be memorized and a hard copy will be provided at the time of your callback.

Please note that the presence or absence of a callback is not reflective of your chances of being cast in this show. Callbacks are simply a chance for the production team to see more from you and get to know you better as a performer.

Casting:

We will begin notifying people about our casting decisions on Sunday, December 11, 2022 beginning at noon. If we are unfortunately unable to offer you a role in this production, we will send you an email in the late afternoon/early evening. Any auditionees who are not cast are welcome and encouraged to join the crew for the show—there are a number of exciting roles available and no prior experience is required!

In order to ensure that the casting process runs smoothly and is fair to all auditionees, one of the following members of the Dramat executive board will be present for all auditions and deliberations: Sophia Dopico, the Dramat's vice president (vp@yaledramat.org); Armanti Reed, the Dramat's Policy Director (policy@yaledramat.org); or Ryan Pascal, the Dramat's Outreach Coordinator (outreach@yaledramat.org).

AUDITION SIDES

MONOLOGUE ONE

NARRATOR: Welcome back to the first of the year

The City That Never Sleeps is being put to the test.

Tonight makes three years since The City last saw natural slumber

Three years since we got drunk off Auld Lang Syne, and curiously found ourselves still wide awake as the first January sun crept through the skyline

This was the beginning of the Great Wake.

This is no normal insomnia:

It churns in our guts. It creeps up our spines, climbs into the backs of our eyes

We are nauseated, cold,

Consumed by our body's longing for sleep.

We try to sleep. We

Lock ourselves in soundless chambers, we

Breathe deep, we

Count every sheep, we

Have memorized a sequence of ten thousand numbers in reverse

We shut out the sun

To no avail

Eternal days become eternal nights with all their horrors

But without their peace

Ours is a city of unread storybooks

Bedtime prayers that never leave our lips and

Lonesome thoughts that do not dissipate in dreams

And we, dependent protoplasm, distract ourselves from endlessness by devouring all we can

Drugs, money, power, pain— anything that beckons us away from the misery of unfettered waking

And we use

And we take

And we use

And we take

And we take

It is the malady of the infinite

We call it BLOODSHOT

MONOLOGUE TWO

SUNSHINE: Are you having trouble sleeping?
Do your thoughts about the future frighten you?
Do your retirement plans make you uneasy?
Do you have a retirement plan at all?
Have you started your taxes?
It's eleven o'clock: Do you know where your children are?
Is your computer watching you?
Do you live in fear of the technocracy?
Has the war begun?
Are you out of touch with the times?
Are you out of touch with the younger generation?
Are you as terrible as the generation that created you says you are?
Are you doing everything you can do? For the planet? For the future?
Have you seen the news?
Have you seen the news?
Have you seen the news?
So what are you doing tonight?
Let's talk about it
This is Bailey Sunshine and you're tuned in to *Sunshine After Dark*
I'm here. I'm listening.
And tonight, I'm wishing The City a happy New Year.
Stay warm out there. I'm holding your hand through these radio waves.
You know the show. If you find yourself on the edge, I'm here to talk
you down. Life is precious: Don't throw yours away.

MONOLOGUE THREE

PISTACHIO: *UghhhHH*

What is this *feeling*

I- I need a favor from you, friend

You mustn't tell anyone that you have seen me this way

So affected

We sparkle people do not adhere to Sadness

When it comes through the door, scraped and bruised and seeking tenderness, we

Do not kiss it on the head. We do not hold it in our arms, no

Our shine keeps us unsoft, untender, and impermeable. At best, we

Douse Sadness in antiseptic and swath its broken skin in plastic strips

Before sending it back to the very landscape that caused it woe,

Unfixed and unmended

What would they think of me were they to see me weeping?

What's more: If I can feel this way, any of them could, too

Sentiment is the death of Power

I don't think mankind would survive it

MONOLOGUE FOUR

CONEY: Detective, I see the grisliest side of humanity here

I am honored to work amongst the starved, the craven, the depraved.

I live amongst their nightmares and learn their ways and their fears. These creatures are no different from the

Meat worms that fat on human corpses

The hundred-legged terrors that fornicate in the moors of a rotting limb

The dead-faced, sightless horrors that populate the deepest, coldest reaches of the earth that look little too much like us

when we are not yet ripe—

These—they—are the constant heroes of evolution, and like your *epidemic*,

Responsible for the completion of the organic cycle of life and death

There's nothing more natural in the world

And I don't give a fuck about the fits those moralist prudes pitch at sea level

This IS life at its fullest

Who else is gonna really *get in there*

Get their hands dirty and crack open the time bomb that tick tick ticks within us all?

However if crocodile tears in honor of this “new threat!” would satisfy you, I suppose I could muster a few.

THANK YOU

On behalf of the *BLOODSHOT* team, we'd like to thank everyone auditioning! It takes a lot of courage just to (Fro)show up (pun intended), and we commend you for taking the time to show us your passion and creativity. Whether or not you are cast, there is absolutely a way for you to somehow be involved with the FroShow! If you want to get involved with the production team, please reach out to us and let us know of your interest! No matter how you get involved, we're proud of you and hope you have a wonderful theatrical experience :)

- Much love, the *BLOODSHOT* Team <3